



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

Watson's Art Journal,

A WEEKLY RECORD OF MUSIC, ART AND LITERATURE.

HENRY F. WATSON, EDITOR.

NEW SERIES—No. 169.
VOL. VII.—No. 11.

NEW YORK, SATURDAY, JULY 27, 1867.

{FOUR DOLLARS PER YEAR.
SINGLE COPIES, 10 CTS.

CONTENTS.

Who Owns the Diamond?	209
Donizetti, ...	210
A Piece of Moss from Alandor, ...	211
The Happy Return, ...	211
The Opera at Stockholm, ...	213
Art Matters, ...	214
Matters Theatric, ...	215
New Books and Magazines, ...	215
The Piano War Increasing, ...	216
The Chesterfield of the Weekly Press, ...	216
A Fact for General Circulation, ...	217
Terrace Garden Concerts, ...	217
We Want to Know, ...	217
The Crowning Honor of the Paris Exposition, ...	217
Movements Musical, ...	218
Il Duomo, ...	218
Musical Letters by Ferdinand Hiller, ...	219
Mendelssohn and Handel, ...	220
Musical and General Gossip, ...	224

WHO OWNS THE DIAMOND? OR, ARTIST vs. AGENT.

The case of George L. Brown against George Ward Nichols, which is now before the Supreme Court, affords strong points for observation and comment, inasmuch as it presents a curious difference of opinion as to meum and tuum, and as to whether the artist who paints the picture, or the agent who carries it to its owner, and does a smart stroke of business for himself at the same time, also on the reputation of said artist, is the one entitled to complimentary recognition.

The story of the picture and the diamond pin may be thus stated:

Mr. George L. Brown, the well-known artist, at the time of the visit of H. R. H. the Prince of Wales, had completed a large painting of the City and Harbor of New York at sunrise.

This picture was purchased by some of the gentlemen of New York, and presented by them to His Royal Highness the Prince of Wales, on his visit to the city in 1860. The Prince, struck with the extreme beauty of the Bay and City of New York, was pleased to accept the painting in the spirit it was offered, and as a remembrance of the scenery.

Mr. George Ward Nichols immediately purchased a picture from the same artist, called

"The Crown of New England," and having obtained the agency for the transmission of the picture of "The Bay and City of New York by Sunrise," proceeded to England, where he was successful in delivering the present, and selling his original purchase to the Prince.

It was asserted at the time that the Prince, in appreciation of artistic merit, had been graciously pleased to forward a handsome diamond pin, with H. R. H.'s "motto," to the painter; but this being a mere rumor, the public had no opportunity of knowing its truth; and the artist could build upon it very little hope that he had realized the wish of his life, viz., a princely notice of his works in an artistic point of view.

Mr. George Ward Nichols having returned from his trip to London, where he had delivered the picture, publicly wore a handsome diamond pin, also with the Prince's "motto," which he stated was a present to him from the Prince's own hand, as a recognition of Mr. N. on his visit to the Palace.

The whole matter became a subject of general conversation, which has since often been renewed, whenever any allusion has been made to the subject of the painting, &c. Some very amusing conjectures have been made.

A Danish gentleman, himself an artist, having been curious, wrote, making inquiries, and in reply received the following courteous answer from General Sir Wm. Knollys, K. C. B., of His Royal Highness' Household, bearing the London postmark, May 31, 1867:

MARLBOROUGH HOUSE,
PALM MALL, S. W.,
31st May, 1867.

SIR,—I beg to acknowledge the receipt of your letter, requesting me to make such enquiries as were in my power, relating to the circumstances attending the presentation of a diamond pin, by His Royal Highness the Prince of Wales, and which His Royal Highness was pleased to return in acknowledgement of a painting, by Mr. George Brown, that had been offered for his acceptance by some gentlemen of New York, and was transmitted to England by an agent named Nichols; the object of these enquiries being to ascertain whether the pin was intended for the artist, Mr. G. Brown, or the agent.

On submitting your letter for the perusal of the Prince, His Royal Highness was pleased to say, that he could have no doubt that the pin was intended for the acceptance of the artist, and not the agent; and on mentioning the matter to one or two gentlemen who were in the suite of His Royal Highness at the time referred to, they fully concurred in the Prince's opinion. I am, sir,

Your most obedient servant,

W. KNOLLYS.

To F. G. SIEGFRED MELBYE, Esq., 756 Broadway, New York.

Upon the receipt of this letter, the contents of which should have set the matter in dispute at rest at once, the following correspondence ensued:—

CORRESPONDENCE BETWEEN GEORGE L. BROWN AND GEORGE WARD NICHOLS.

Boston, 15th June, 1867.

Mr. George L. Brown presents his compliments to G. W. Nichols, Esquire, and begs to inform him that His Royal Highness, the Prince of Wales, on his late visit to New York, was pleased to return in acknowledgement of a painting, by Mr. G. L. Brown, that had been offered by some gentlemen of New York, and was transmitted to England by Mr. Nichols, a diamond pin.

As Mr. G. L. Brown is desirous of having this mark of His Royal Highness' appreciation, he will be glad if Mr. Nichols will kindly give the diamond pin in question to the bearer of this note.

Mr. Brown little doubts that Mr. Nichols has retained this memento through some mistake as to whom it was intended for, but feels convinced that he need only be assured that His Royal Highness the Prince has himself been lately pleased to notify his desire that Mr. Brown should have it, to immediately comply with the request.

To GEORGE WARD NICHOLS, Esq.

26 EAST TWENTY-SECOND STREET,
NEW YORK, June 19th, 1867.
GEORGE L. BROWN, Esq.

I have the honor to acknowledge the receipt of your note relative to the diamond pin which was given me by His Royal Highness the Prince of Wales.

I presume the note shown me by Mr. Ramsay, as from General Knollys, to be genuine; but, for many reasons which you will appreciate, I shall delay any action in the matter, until I can get an answer to a letter which I shall at once write to England.

Upon the presentation which is made to me this morning, I see that you have reason

suppose that the pin was intended for you, and not for me; yet I am sure you will see the propriety of my assuring myself of the fact by personal correspondence before delivering it to you.

Respectfully yours,
GEO. WARD NICHOLS.

Mr. Brown, who shortly after arrived at New York, placed the subject in the hands of I. T. Williams, Esq., Attorney at Law, and after a consultation, an action was commenced, and a writ of Replevin was issued June 20, 1867. The writ was served. Mr. Brown received on Friday, June 21st, the following letter:

NEW YORK, June 21st, 1867.

GEO. L. BROWN, Esq., present:

DEAR SIR: Since my note of the 19th. I have given the subject of the diamond pin more thought.

I wish to satisfy you as to who is the proper owner of this pin. At the same time you will see that I must pay respect to myself and my own interest in the matter.

I am willing to place the pin in the hands of third parties, subject to future delivery upon the decision of one or more parties to be named by us.

This plan, it seems to me, is just, and will save trouble and expense. I should be pleased to see you at such time as would be convenient.

I remain, your obedient servant,
GEO. WARD NICHOLS.

TO MR. GEORGE WARD NICHOLS,
26th East 22d street, New York City:

SIR: Your letter dated yesterday reached me, and as you are aware, I have placed the subject in the hands of I. T. Williams, Esq., Attorney-at-Law, 59 Broadway, and will be glad if you will apply after this to him as I wish to avoid all further communication, not having time to attend to it.

I would not own, or have presumed to set up a claim for an article of jewelry, that I did not morally, and beyond all equivocation or doubt, believe myself honorably entitled to wear, as an Artist; and my silence, for seven long years, may afford you some little assurance of it; but now General Sir Wm. Knollys' letter, which you have read, and whose handwriting you acknowledge, expresses so clearly H. R. H.'s Opinion, and that, too, is so distinctly and plainly concurred in by the gentlemen who were in his suite at the time referred to, that, feeling as I do the highest respect for them, I would feel myself outraging all claim to the pin, and what to me is of far more value, being considered worthy of it, if I dared presume for one moment to submit to any arbitration.

It is not with me a matter of disputed right, pending upon some explanation; and therefore considering myself now the rightful owner of a diamond pin, sent for my acceptance by the Prince of Wales, for my mere Artistic merit, I consider you as having my property in your possession, and you having refused complying with my request, contained in my note of 18th instant, dated at Boston, which certainly gave you every opportunity of surrendering it, and explaining away the long detention, I will not allow one particle of my legal right to be jeopardized, and look forward to the decision of a sworn Jury of gentlemen. I cannot consider the subject of expense; I have tried to

avoid it, but must expect, willingly if my claim to the diamond pin is ignored, to bear also my pecuniary defeat, although I trust that will not be excessive.

I am, sir, obediently yours,
GEO. L. BROWN.

We have hardly patience to discuss this affair, for the artist's right is so indefensible; and the pretensions of the agent so preposterous, that to write these things seems an insult to common sense. The first step of Mr. Nichols was a shrewd trader's job, and but little can be said of the delicacy of one, who, entrusted with the delivery of a generous gift to a third party, made it the occasion for bartering for the sale of an outside article, for his own especial profit. He literally cornered the Prince in an inextricable manner, by presenting a gift with one hand, and offering a picture for sale with the other. Such a course degraded a generous and courteous action to a species of huckstering, and could not, in the Prince's mind, but reflect disparagingly upon the liberal donors, so commercially represented.

Mr. Nichols having made his visit to the Palace so memorable, nay, so *very* memorable, it was only natural that, when a diamond pin reached him bearing the Prince's motto, he should look upon it as a recognition from his Royal Highness, of the singular delight he had afforded him by his visit. A more princely reward for accomplishing a little trading job, under circumstances which would have debarred most persons, cannot be found upon record; and if Mr. Nichols is sincere in his belief that the Prince intended it for him, he exhibits an amount of complacent, blind vanity, altogether without any parallel.

There are some who think that Mr. Brown should submit to his loss without any protest. We do not think so. It is not the money-value of the jewel, but it is the loss of the honor which it represents. It is the grossest affectation, to name it lightly, in those who pretend to despise testimonials of merit. They are dear to every one, come from what source they may. But in this case it is doubly valuable; being a voluntary recognition from the Heir to a great throne, to the high merits of an American artist. Mr. Brown is fully justified in asserting his right, which we have not the slight doubt he will obtain.

The letter from General Sir Wm. Knollys, a gentleman of irreproachable character and high in the confidence of the Prince, so clearly states, and on the authority of the Prince, that the jewel was intended for the artist and not for the agent, that we are surprised Mr. Nichols should have retained it in his possession an instant, after such incontrovertible evidence of the fact being presented to him.

DONIZETTI;

HIS LIFE AND WORKS.

BY M. DE THÉMINES.

Translated for the ART JOURNAL from the French,
BY MARGARET OECILIA CLEVELAND.

IV.

A reciprocal sympathy, one of those elective affinities, of which Goethe writes, was established between Donizetti and his disciple Bonesi; and this friendship was profitable to both. They commenced by practicing mutual instruction. Bonesi taught Donizetti to play the alto, who in turn taught his friend to adapt the bass for quartets. Both took a feverish passion for German music. They passed many hours playing on the piano or violin the immortal pages of Haydn and Mozart, and in studying in the works of these masters the wonderful combinations of harmony.

It was at this time that there was developed in Donizetti the marvellous faculty of assimilation which his rivals and enemies endeavored later to brand by treating as mere imitation, if not plagiarism; and from this cause: Alexander Bertoli had introduced at Bergamo the study of quartets. Simon Mayr usually assisted, and sometimes he did not disclaim to play second violin. Donizetti executed the alto part. But, not wishing to confine himself to the simple role of an executant, he sometimes came to these reunions with a finished quartet; sometimes he copied the style of Haydn, sometimes that of Beethoven; and Bonesi assures us that he has seen him write several upon a little table, without ever approaching the piano. As soon as composed, the quartet was copied, and "he wrote it," adds Bonesi, "with the same facility that he would have scribbled a note."

At length the hour so ardently desired by the young musician, arrived. He was sent for from Venice to write a comic opera (*opera semi-seria*) which was to be represented at the Theatre of *San Luca*. It was in the year of grace 1818; journeys then were not so easy or frequent as in our days. A few more miles and Donizetti would have made his will. Nevertheless, he was only going from Bergamo to Venice!

I cannot say whether he did make his will, but what I am sure of, is, that he put his papers in order, and that he confided to his friend, the maestro Antonio Dolci, all of his choicest compositions.

Here is the list of those pieces:

Etudes variées.

Sonates pour piano.

Chansonnettes, with piano accompaniment.

Tantum ergo, *Salve Regina* and *Psalms*.

Requiem Mass (unfinished).